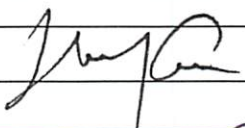
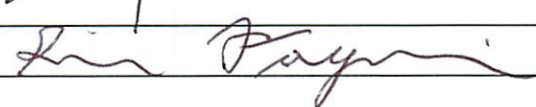
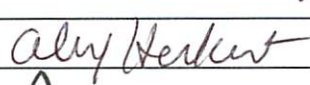
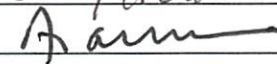
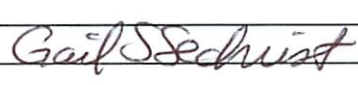


LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		08-70j	App-4/7/09	App-4/21/09

**Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee**

Contact Person <b>Wendy Carse</b>	Email Address wcarse@iup.edu
Proposing Department/Unit English	Phone 7-2261

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

<b>1. Course Proposals (check all that apply)</b> <input checked="" type="checkbox"/> New Course <input type="checkbox"/> Course Prefix Change <input type="checkbox"/> Course Deletion <input type="checkbox"/> Course Revision <input type="checkbox"/> Course Number and/or Title Change <input type="checkbox"/> Catalog Description Change	
<hr/> <div style="display: flex; justify-content: space-between;"> <div style="width: 45%;"><u>Current Course prefix, number and full title</u></div> <div style="width: 45%;"><u>Proposed course prefix, number and full title, if changing</u></div> </div>	
<b>2. Additional Course Designations: check if appropriate</b> <input type="checkbox"/> This course is also proposed as a Liberal Studies Course. <input type="checkbox"/> Other: (e.g., Women's Studies, Pan-African) <input type="checkbox"/> This course is also proposed as an Honors College Course.	
<b>3. Program Proposals</b> <input type="checkbox"/> New Degree Program <input type="checkbox"/> Program Title Change <input type="checkbox"/> Other <input type="checkbox"/> New Minor Program <input type="checkbox"/> New Track <input type="checkbox"/> Catalog Description Change <input type="checkbox"/> Program Revision	
<hr/> <div style="display: flex; justify-content: space-between;"> <div style="width: 45%;"><u>Current program name</u></div> <div style="width: 45%;"><u>Proposed program name, if changing</u></div> </div>	
<b>4. Approvals</b>	
Department Curriculum Committee Chair(s)	 <div style="float: right; text-align: right;">Date 03/03/09</div>
Department Chair(s)	 <div style="float: right; text-align: right;">Date 3/15/09</div>
College Curriculum Committee Chair	 <div style="float: right; text-align: right;">Date 3-16-09</div>
College Dean	 <div style="float: right; text-align: right;">Date 3-17-09</div>
Director of Liberal Studies *	
Director of Honors College *	
Provost *	
<b>Additional signatures as appropriate:</b> (include title)	
UWUCC Co-Chairs	 <div style="float: right; text-align: right;">Date 4/7/09</div>

\* where applicable

**Received**

MAR 17 2009

**Liberal Studies**

## Course Proposal

### I. Catalog Description

ENGL 350 Gender and Sexual Orientation in Literature, Theory, and Film

3c-01-3cr

Prerequisites: ENGL 202

Introduces literature, film, and theory that focus primarily on lesbian, gay, bisexual, and transgender perspectives. Inquires into the representation of gender and sexuality within historical and cultural contexts.

### II. Course Outcomes

At the end of this course, students will be able to:

1. Analyze LGBT perspectives in literature, theory, and film.
2. Construct and apply LGBT or "Queer" theories of reading and interpretation.
3. Understand the historical and cultural contexts of LGBT literature and film.
4. Explore and synthesize methodologies of literary analysis as they relate to literary, theoretical, and film texts that represents key LGBT themes.
5. Analyze how theories related to these key themes change normative conceptions of gender and sexuality literature, literary theory and film studies.
6. Develop methodologies that synthesize literary analysis and theoretical models for representing LGBT themes in literature and film.

### III. Course Outline

#### Week 1: Introduction to the course (2 hrs)

Topics: What defines sexual orientation? How has homosexuality been constructed and defined historically?

Reading: Ruth Hubbard, "The Social Construction of Sexuality"; Jonathan Katz, "The Invention of Heterosexuality"; Michel Foucault, History of Sexuality (selections); Adrienne Rich, "Compulsory Heterosexuality and Lesbian Existence" (from Lesbian/Gay Studies Reader); Annamarie Jagose, Chapters 1 & 2, Queer Theory: An Introduction

#### Weeks 2 & 3: Late Nineteenth Century/Early Twentieth Century Gay Identity (6 hrs)

Topics: How does the rise of commodity culture alter gender and sexuality identities? How are those new identities represented in fiction?

Reading: E.M. Forster, Maurice; John D'Emilio, "Capitalism and Gay Identity" (from Lesbian/Gay Studies Reader); Jeffrey Weeks, "Inverts, Perverts, and Mary-Annes: Male Prostitution and the Regulation of Homosexuality in England in the Nineteenth and Early Twentieth Centuries" (from Hidden from History)

Viewing: Wilde

#### Week 4: Butch-Femme Lesbian Identities of Early to Mid-Twentieth Century (3 hrs)

Topic: How are tragic identities of the butch-femme lesbian constructed in fiction?

Reading: Radclyffe Hall, The Well of Loneliness; Esther Newton, "The Mythic Mannish Lesbian: Radclyffe Hall and the New Woman" (from Hidden from History); Elizabeth Lapovksy Kennedy & Madeline D. Davis, Boots of Leather, Slippers of Gold: The History of a Lesbian Community (selections)

#### Week 5: Race, Gender, and Sexual Orientation in Pre-Stonewall Fiction (2 hrs)

Reading: James Baldwin, Giovanni's Room; Eric Garber, "A Spectacle in Color: The Lesbian and Gay Subculture of Jazz Age Harlem" (from Hidden from History)

Viewing: Before Stonewall & Tongues Untied

#### Weeks 6 & 7: Race and Class in Post-Stonewall Lesbian Fiction (6 hrs)

Reading: Audre Lorde, Zami: A New Spelling of My Name

Dorothy Allison, Trash or Bastard Out of Carolina  
Annamarie Jagose, Chapter 5 "Lesbian Feminism," Queer Theory: An Introduction  
Viewing: After Stonewall

**Weeks 8 & 9: Transgender & Transsexual Identities (6 hrs)**

Reading: Leslie Feinberg, Stone Butch Blues; Judith Halberstam, Listening to the Sirens; Kate Bornstein, Gender Outlaw

Viewing: Paris is Burning or Boys Don't Cry or Normal or The Adventures of Sebastian Cole or Transamerica

**Week 10: Post-Stonewall Gay Narratives of Identity (3 hrs)**

Reading: Paul Monette, Becoming a Man

Annamarie Jagose, Chapter 4 "Gay Liberation," Queer Theory: An Introduction;  
Richard Meyer, "Robert Mapplethorpe and the Discipline of Photography" (from The Lesbian/Gay Studies Reader)

Viewing: The Times of Harvey Milk

**Weeks 11 & 12 : AIDS and Gay Political Identities (6 hrs)**

Reading: Rebecca Brown, The Gifts of the Body

Larry Kramer, The Normal Heart

Tony Kushner, Angels in America

Simon Watney, "The Spectacle of AIDS"; Ana Maria Alonso & Maria Teresa Koreck, "Silences: 'Hispanics,' AIDS, and Sexual Practices" (from The Lesbian/Gay Studies Reader)

**Week 13: Post-Modern Queer Identities (3 hrs)**

Reading: Jeannette Winterson, Oranges are not the Only Fruit; Judith Butler, Gender Trouble (selections); Monique Wittig, The Straight Mind (selections); Annamarie Jagose, Chapters 6, 7, & 8, Queer Theory: An Introduction

Viewing: "Queer as Folk"

**Week 14: Race and Postcolonial Queer Identities (5 hrs)**

Reading: Shani Mootoo, Cereus Blooms at Night

Cherie Moraga, Loving in the War Years

Yvonne Yarbro-Bejarano, "De-constructing the Lesbian Body: Cherie Moraga, Loving in the War Years" (from The Lesbian/Gay Studies Reader); Cruz-Malay, Arnaldo and Martin Manalansan, Queer Globalizations: Citizenship and the Afterlife of Colonialism (selections)

**Final Exam/Activity (2 hrs)**

**IV. Evaluation Methods**

The final grade will be an average of the grades earned on the following required assignments and projects:

**\*\* Weekly reading responses of 300-500 words**

Reading responses allow students to show that they have completed the reading and reflected on the ideas and issues contained therein. Sometimes the teacher will suggest possible topics to explore in a response; more often, each student will select her or his own focus for the response.

**\*\* A Critical Paper (5-7 pages) on an individual text or film that applies an LGBT approach or queer theory**

**\*\* A Critical Paper (5-7 pages) examining a theme in LGBT literature or film within cultural and historical contexts; presenting a summary of this paper will constitute the course's Final activity**

**\*\* A final exam**

**\*\* Attendance and participation in class discussion will be the arbiters for borderline grades. Satisfactory attendance means no more than three absences in a class that meets three times per week. Satisfactory participation means regular contributions to class discussion (where quality is more important than quantity), active involvement in peer group activities, and willingness to lead class discussion when readings relate to the student's major or areas of interest.**

Students will be evaluated according to their abilities to think, to read and to write critically about the course material. Critical thinking abilities include analysis, interpretation, synthesis, contextual thinking, argument, evaluation and critical exploration.

**V. Grading Scale:** A=90% or above; B=80-89%; C=70-79%; D=60-69%; F=below 60%

#### **VI. Undergraduate Course Attendance Policy**

Individual faculty will define attendance standards within the parameters of IUP Attendance Guidelines.

#### **VII. Required Reading (may be chosen from this list)**

##### **Theory/History Texts:**

Abelove, Henry, Michele Aina Barale, and David Halperin, eds. The Lesbian and Gay Studies Reader. New York: Routledge, 1993.

Duberman, Martin et al. Hidden from History: Reclaiming the Gay and Lesbian Past. New York: Plume, 1990.

Jagose, Annamarie. Queer Theory: An Introduction. New York: New York UP, 1997.

##### **Literature (selected from the list below):**

Dorothy Allison, Trash or Bastard Out of Carolina

James Baldwin, Giovanni's Room

Rebecca Brown, The Gifts of the Body

Rita Mae Brown, Rubyfruit Jungle

Kate Bornstein, Gender Outlaw

Michael Cunningham, The Hours or The Boy at the End of the World

Leslie Feinberg, Stone Butch Blues

E.M. Forster, Maurice

Jewel Gomez, The Gilda Stories

Radclyffe Hall, The Well of Loneliness

Lillian Hellman, The Children's Hour

Patricia Highsmith, The Price of Salt

Christopher Isherwood, A Single Man

Larry Kramer, The Normal Heart

Tony Kushner, Angels in America

Audre Lorde, Zami: A New Spelling of My Name

Armistead Maupin, Tales of the City

Terrence McNally, Love, Valor, Compassion

Yukio Mishima, Confessions of a Mask

Paul Monette, Becoming a Man

Shani Mootoo, Cereus Blooms at Night

Cherie Moraga, Loving in the War Years

Alice Walker, By the Light of My Father's Smile or The Color Purple

Jeannette Winterson, Oranges are not the Only Fruit

Virginia Woolf, Orlando

**VIII. Films & Documentaries (selected from the list below):**

**Films:** The Boys in the Band  
Torch Song Trilogy  
Love, Valor, Compassion  
The Children's Hour  
The Hours  
Longtime Companion  
Angels in America  
Desert Hearts  
The Fox  
Boys Don't Cry  
Wilde  
Transamerica  
By hook or by crook  
Adventures of Sebastian Cole  
Hedwig and the Angry Inch  
Tootsie

**Documentaries:** Tongues Untied, Paris is Burning, The Times of Harvey Milk, After Stonewall, Before Stonewall

**Television episodes** of "Will and Grace," "Ellen," "Tales of the City," "Queer as Folk," "Real World, Road Rules," "Project Runway"

**IX. Selected Bibliography**

Allison, Dorothy. "On Contemporary Lesbian Literature in the United States." IN: Duberman, Martin, Ed. Queer Representations: Reading Lives, Reading Cultures. New York University Press, 1997.

Abelove, Henry, Michele Aina Barale, and David Halperin, eds. The Lesbian and Gay Studies Reader. New York: Routledge, 1993.

Bawer, Bruce. A Place at the Table. New York: Simon & Schuster, 1993.

Benshoff, Harry. Queer Cinema: A Reader. New York: Routledge, 2004.

Benshoff, Harry. Queer Images: A History of Lesbian and Gay Film in America. New York: Rowman & Littlefield, 2005.

Binnie, Joe. The Globalization of Sexuality. New York: Sage, 2004.

Brown, Howard. Familiar Faces, Hidden Lives. New York: Harcourt Brace Jovanovich, 1976.

Browning, Frank. The Culture of Desire. New York: Random House, 1994.

Butler, Judith. Gender Trouble: Feminism and the Subversion of Identity. New York: Routledge, 1990.

Chauncey, George. Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890-1940. New York: Basic, 1995.

- Cruz-Malay, Arnaldo and Martin Manalansan. Eds. Queer Globalizations: Citizenship and the Afterlife of Colonialism. New York: New York UP, 2002.
- D'Emilio, John. Making Trouble: Essays on Gay History, Politics, and the University. New York: Routledge, 1992.
- D'Emilio, John and Estelle Freedman. Intimate Matters: A History of Sexuality in America. New York: Harper&Row, 1988.
- Duberman, Martin et al. Hidden from History: Reclaiming the Gay and Lesbian Past. New York: Plume, 1990.
- Dyer, Richard. Now You See It: Studies in Gay and Lesbian Film. 2nd Edition. New York: Routledge, 2002.
- Eighner, Lars. Gay Cosmos. New York: Kasak, 1995.
- Faderman, Lillian. Odd Girls and Twilight Lovers. New York: Penguin Books, 1991.
- Fairchild, Betty, and Nancy Hayward. Now That You Know. New York: Harcourt Brace Jovanovich, 1979.
- Foucault, Michel. History of Sexuality, Volume 1. New York: Vintage, 1991.
- Fuss, Diana, ed. Inside/Out: Lesbian Theories, Gay Theories. New York: Routledge, 1991.
- Halberstam, Judith. Female Masculinity. Durham, NC: Duke UP, 1998.
- Harbeck, Karen M, ed. Coming Out of the Classroom Closet. New York: Haworth, 1992.
- Hennessey, Rosemary. Profit and Pleasure: Sexual Identities in Late Capitalism. New York: Routledge, 2000.
- Kennedy, Elizabeth Lapovksy and Madeline D. Davis. Boots of Leather, Slippers of Gold: The History of a Lesbian Community. New York: Penguin, 1993.
- Jagose, Annamarie. Queer Theory: An Introduction. New York: New York UP, 1997.
- Jay, Karla, and Allen Young, eds. Lavender Culture. New York: New York UP, 1994.
- Kirk, Marshall, and Hunter Madsen. After the Ball. New York: Penguin Books, 1989.
- McNaught, Brian. On Being Gay. New York: St. Martin's P, 1988.
- Martin, Biddy. Femininity Played Straight: The Significance of Being Lesbian. New York: Routledge, 1996.

- Moraga, Cherrie and Gloria Anzaldua. Eds. This Bridge Called My Back: Writings by Radical Women of Color. New York: Kitchen Table/Women of Color Press, 1981.
- Reinfelder, Monika. Ed. Amazon to Zami: Towards a Global Lesbian Feminism. London: Cassell, 1996.
- Nava, Michael, and Robert Dawidoff. Created Equal: Why Gay Rights Matter to America. New York: St. Martin's P, 1994.
- Peiss, Kathy, Christina Simmons, and Robert Padgug, eds. Passion and Power: Sexuality in History. Philadelphia: Temple UP, 1989.
- Penelope, Julia, and Susan J. Wolfe, eds. Lesbian Culture: An Anthology. Freedom, CA: Crossing, 1993.
- Preston, John, ed. A Member of the Family. New York: Penguin Books, 1992.
- Rich, Adrienne. "Compulsory Heterosexuality and Lesbian Existence." Signs 5.4: (1980). 631-660.
- Robinson, David M. Closeted Writing and Lesbian and Gay Literature: Classical, Early Modern, Eighteenth-Century. Burlington, VT: Ashgate Press, 2006.
- Rubin, Gayle. "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality." Social Perspectives in Gay and Lesbian Studies. Eds. Peter M. Nardi and Beth Schneider. New York: Routledge, 1998. 3-44.
- Russo, Vito. The Celluloid Closet: Homosexuality in the Movies. New York: Harper & Row, 1987.
- Sedgwick, Eve Kosofsky. Epistemology of the Closet. Berkeley: U of California P, 1991.
- Seidman, Steven. Difference Troubles: Queering Social Theory and Sexual Politics. Cambridge: Cambridge UP, 1997.
- Signorile, Michelangelo. Life Outside. New York: HarperCollins, 1997.
- \_\_\_\_\_. Queer in America. New York: Doubleday, 1993.
- Sullivan, Andrew. Virtually Normal. New York: Random House, 1996.
- Sullivan, Nikki. Critical Introduction to Queer Theory. New York: New York UP, 2003.
- Warner, Michael. The Trouble with Normal: Sex, Politics, and the Ethics of Queer Life. Cambridge, MA: Harvard UP, 2000.
- Wittig, Monique. The Straight Mind and Other Essays. Boston: Beacon Press, 1992.

**ENGL 350: Gender and Sexual Orientation in Literature, Theory, and Film**  
Course Questionnaire

**Section A: Details of the Course**

- A1 This course is intended for B.A. English Majors, but is open to all Majors. It is one of the courses that can fulfill a requirement in the Literary, Theoretical, and Cultural Studies Track. The purpose of this course -- to examine lesbian, gay, bisexual, and transgender perspectives in literature, theory, and film -- is not currently the focus of an existing course in the curriculum of the English Department. This is a crucial subject area, and its treatment is secondary in ENGL 122. It is not currently being proposed as a Liberal Studies elective.
- A2 This course does not require changes in content of any existing courses or programs in the department.
- A3 This course has been introduced as an English 481 Special Topics Course.
- A4 This course is not intended as a dual-level course and will accommodate only undergraduates.
- A5 This course may not be taken for variable credit.
- A6 Other higher education institutions where English Departments are currently offering a similar course include these:

Shippensburg University, **ENGL 370: Gay and Lesbian Literature (3 cr.)**

A concentrated study of gay and lesbian literature written or translated in English. All genres -the novel, poem, short story, essay, drama, autobiography-written by homosexual men and women and/or containing homosexual thematic content will be examined. Students will study works of literary merit by analyzing their artistic techniques and constructs in order to arrive at an intellectual understanding of how gay and lesbian writers achieve aesthetic effects in their works.

University of Houston, **ENGL 3367: Gay and Lesbian Literature**

Cr. 3. (3-0). Prerequisite: ENGL 1304 or equivalent. Literature by and about gays and lesbians. May include fiction, drama, poetry, or non-fiction prose.

Fairfield University, **EN 335 Gender and Sexuality in Film and Literature.**

This course examines the way gender and sexuality are represented in film and literature, beginning with an overview of lesbians and gays in film history with Vito Russo's *The Celluloid Closet*. The course then moves through some popular films and novels from the 1960s to the present day, looking at the ways attitudes about gender are enmeshed with representations of homosexuality. Themes and topics include: What is the relationship between gender and sexuality? How are concepts of masculinity and femininity presented in novels and on screen? How have these representations changed, as our culture's rules about gender and sexuality have become less rigid? The course aims to develop an analysis of current cultural assumptions about gender and sexuality, as they are revealed in film and fiction. (Prerequisite: EN 12 or equivalent) Three credits.

University of Pennsylvania, English 105.401 **Gender and Sexuality: Queer Politics, Queer Communities 3 cr.** This course will address such questions by introducing students to several classic texts in the history and theory of sexuality and by looking at key moments in the struggle for sexual and gender freedom. The history we trace will focus on the effects of the "invention of homosexuality" in the late-nineteenth century; the history of butch/femme community; the cultural moment of Stonewall and gay liberation; the "Sex Wars" of the 1980s; women of color and queer of color critiques;



responses to HIV/AIDS; and the emergence of the transgender rights movement. The course will end with a turn to contemporary debates about the meaning of “queer,” same-sex marriage, the politics of emotion, commodification, and gay normalization.

A7 The content and skills of this course are not required by a professional society, accrediting authority, law, or other external agency. No other existing course focuses on the material covered in this course.

#### **Section B: Interdisciplinary Implications**

- B1 This course will be taught by one instructor.
- B2 There is not a similar course taught anywhere on campus, so no interdepartmental conflicts are anticipated.
- B3 This course will not be cross-listed with other departments.
- B4 No seats will be made available to students in the School of Continuing Education.

#### **Section C: Implementation**

- C1 No additional faculty resources are required to teach this course. Several faculty members have expertise in LGBT literature and film, and as vacancies become available, faculty with expertise in LGBT Studies will be hired.
- C2 Current resources are adequate to teach this course.
- C3 No resources for this course are funded by a grant.
- C4 This course will be offered at least once every three semesters, according to student interest.
- C5 One section of the course is anticipated.
- C6 We plan to accommodate a maximum of twenty students (20) in a section of this course.
- C7 We plan to accommodate a maximum of twenty-five students in a section of this course (although 20 students is a large number for a seminar class that involves such intensive reading, writing, and interpretation).
- C8 This course is not a distance education course, and it does not involve the use of interactive technologies.

#### **Section D: Miscellaneous**

Additional Information valuable to those reviewing the course:

**Rationale:** Courses in LGBT literature, theory, and film are today widely taught in colleges and universities across the United States. As literature that portrays diverse perspectives, LGBT content is regarded as essential to a liberal arts education in general and to cultural knowledge in particular. This course is intended as a step toward a learning outcome of greater knowledge of human diversity, and, by extension, a cultural understanding of the complex interactions of gender and sexual orientation with other social factors such as race, class, and nationality. As an addition to a menu of already strong course offerings in multicultural and global literatures in the English Department, this course will contribute to the ongoing enrichment of our programs. And, it will be a significant step for IUP as the institution strives for greater social equity.